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NUMBER 9



THE NEW MEDIAEVAL GALLERIES
LOOKING INTO THE "CHAPEL"
SEE PAGE 154

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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VOLUME XXVIII, NUMBER 9

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ISLAMIC MINIATURE PAINTING AND BOOK ILLUMINATION A LOAN EXHIBITION

An important loan exhibition of Islamic miniature painting and book illumination will be shown in Gallery D 6 from Tuesday, October 10, through January 7, 1934. A private view for Members of the Museum will be held on Monday, October 9.

Many masterpieces of the miniature painting, book illumination, and calligraphy

of Egypt, Mesopotamia, Persia, India, and Turkey will be shown in this exhibition, which has been made possible through the generous coöperation of museums and private collectors here and abroad. The Louvre, the Bibliothèque nationale, and the Musée des arts décoratifs in Paris have consented to lend a number of their finest miniatures. Louis Cartier of Paris and A. Chester Beatty of London, whose miniatures attracted great admiration at the exhibition of Persian art recently held in London, are lending a large number of items, including miniatures by the celebrated Persian painter Bihzad and several dated Korans; and A. Stoclet of Brussels, Charles Gillet of Lyons, and Albert S. Henraux, Eustache de Lorey, Henri Vever, and Armenag Bey Sakisian of Paris are sending well-known examples of various periods. Other lenders are The Pierpont Morgan Library, the Museum of Fine Arts, Boston, the Fogg Art Museum, the Brooklyn Museum, Mrs. John D. Rockefeller, Jr., Robert Garrett, Edward W. Forbes, George D. Pratt, Mrs. Rainey Rogers, Philip Hofer, the estate of V. Everit Macy, Dr. A. K. Coomaraswamy, and Paul J. Sachs. As many of the manuscripts and miniatures will be shown to the public for the first time, the exhibition promises to be the most important of its kind ever held in America.

THE RÔLE OF THE METROPOLITAN MUSEUM OF ART IN THE EDUCATIONAL SYSTEM OF NEW YORK CITY

Although almost all the activities of the Museum may properly be termed educational, there is a particular group of men and women on the Museum staff who constitute what is known as the Educational Department and whose primary aim is to inspire an intelligent popular appreciation of the objects shown in our galleries. This appreciation is evidenced not so much by the aesthetic thrill experienced in the presence of beauty as it is by the development of a sympathetic understanding of the growth of our civilization, the skill and means employed to express the personality

of individual artists and to reflect the life about us, the spirit of the times.

Many of our staff, with this idea in mind, would like to see The Metropolitan Museum of Art direct its collecting to what has been aptly called "the family tree" of our present-day American culture and civilization, beginning with the arts of Assyria and Egypt, and of Greece and Rome, and going on through those of Byzantium and the Muhammadan countries and the collateral branches of the family in the Far East, to the arts of those modern western European countries from which the great majority of the American people of today have sprung, whose history is our history and whose thought and philosophy are basically our thought and philosophy. In preparing the New Deal for the New Day, it is well to recall the epigram of Lord Halifax: "The best qualification of a prophet is to have a good memory."

When one recalls the opportunities for art education offered in this city by the National Academy of Design, the fine arts departments of the universities, the various schools of design, and other institutions, it is obvious that there is little need for this Museum to teach drawing, painting, sculpture, and architecture. Its task is rather to make available the best illustrative material for the use of the instructors in these institutions. That the instructors appreciate the opportunities thus offered by the Museum is clearly shown by the constantly increasing number (last year over a thousand) attending our special classes for school teachers, the groups of scholars with their instructors that throng our galleries every day, and the constant use made of our classrooms by the universities in connection with their courses.

Looking at the school problem from the particular standpoint of administration, we note that there are over a million and a quarter pupils in the public schools of New York and realize that we cannot attempt the task of educating all these pupils in the appreciation of art within the buildings of our Museum. It is also well to bear in mind the fact that at first children are apt to be impressed by the subject rather than the quality of a masterpiece: appreciation of

art as art is usually an adult attainment. We have therefore determined in our educational program for the ensuing year to concentrate on the young people of high school age in the city schools, and at first to teach history rather than art from the Museum exhibits. As a result of a conference with the principals, we shall give next winter a series of four lectures, illustrated by slides, in the nine high schools on Manhattan Island. Each of these high schools has about five thousand pupils and an auditorium accommodating as a rule about twelve hundred. In order to give these four lectures to all the pupils of the high schools on Manhattan Island alone, it will probably be necessary to repeat each lecture thirty-six times, making a total of one hundred and forty-four lectures with a probable average attendance of twelve hundred at each lecture. It is hoped that after the lectures the scholars may make individual visits to the Museum, perhaps bringing their parents with them, seek out the exhibits discussed in the lectures, and write about them. Such self-instruction breeds originality and is the best type of thought in the subjects covered by art museums.

In talking over the curriculum of these high schools, it was interesting to note the fact that, while the earlier history is taught in an elementary way in the lower schools, the teaching of history in the high schools is confined almost exclusively to the so-called modern industrial era, i.e., the period subsequent to the middle of the eighteenth century. The importance of our lectures in relating modern conditions to the history and culture of the past is therefore very great in preserving the memory of the invention of writing, the discovery of metals, the expansion of civilization from the Mediterranean and from the Far East throughout the world. Without our aid Pheidias and the glories of Greece, Michelangelo and the Renaissance might be unknown to the children of our city or quickly forgotten by them. In addition to giving the lectures we expect to send to each school for a limited time screens and cases containing original objects and illustrations from our collections, thus not only affording an opportunity for aesthetic appreciation, but

making these historic periods real, concrete—which words and slides could never do alone.

Progressive educators realize that if, in accordance with the codes now being adopted, mechanics in the future are to work but thirty-five hours a week, and clerks forty hours, the acquisition of a cultural background becomes an essential part of the education of every child, in order that at least a part of the hours of leisure may be happily spent in intellectual pursuits.

These latest attempts, however, to be of service to the public school system in the solving of its many-sided problems will not prevent the Museum's offering the same type of courses to its Members which have been popular in past years, or reduce the number of free lectures given on Saturday and Sunday afternoons at four o'clock from November through March. Several very distinguished foreign scholars are appearing at the Museum this year. The number includes Laurence Binyon of the British Museum, Auguste Desclos of the Office national des universités et écoles françaises, Porphyrios Dikeos from the Museum of Antiquities in Nicosia, Cyprus, Professor Erwin Panofsky of the University of Hamburg, well known to the readers of Metropolitan Museum Studies, and Günther E. Roeder of the Pelizaeus Museum at Hildesheim. We shall also hear several noted authorities of our own country who have not lectured here before: Marion E. Blake, Alan Burroughs, the authority on the x-ray in the study of works of art, Hugh Findlay, Philip Hofer of the New York Public Library, Joseph Hudnut, Edward Alden Jewell, art critic of the New York Times, Robert Hamilton Rucker, Harold Stark, Francis H. Taylor of the Worcester Art Museum, and J. Henry White.

For those whose chief interest is in, or whose livelihood depends on, designing and manufacturing, buying and selling, styling and the coördination of objects in the field of industrial art, talks are given at three o'clock on Sunday afternoons during the winter months. Supplementing this activity, there are also a number of special courses, for which small fees are charged, designed especially for employees of stores

and of manufacturers. The same theme runs through each of them—practical application of the basic principles of color and design to the problems of manufacturer and merchant—the presentation varying to suit the needs of different groups.

Thus The Metropolitan Museum of Art is striving by means of lecture courses, lending collections, library, radio talks, etc., as well as by its exhibits to give a broader cultural outlook to the people of New York, adults as well as children. This will be obvious from an examination of the detailed lecture folder which is sent to all Members and others who may apply to the Secretary or at the Information Desk.

WILLIAM SLOANE COFFIN.

THE BEQUEST OF EDWARD G. KENNEDY

FAR EASTERN ART

The objects of Far Eastern art in the bequest of Edward G. Kennedy represent only a small part of his generous gifts to the Museum, and excellent though many of them are, they are so varied and unrelated that to consider them apart from the gifts made during his lifetime is to form an inadequate idea of his discrimination as a collector. His primary interest was in *cloisonné*, and the collection which he presented to the Museum in 1920 is considered one of the finest in the world. It has been exhibited in Gallery E 8 for a number of years, having been on loan for some time before it was made a gift. The collection of Japanese priest robes presented by him in 1932 was perhaps of secondary interest to the donor but not to the Museum to whose care it was intrusted. Other gifts included Chinese textiles, porcelains, and bronzes—without exception of high quality. In presenting these gifts, Mr. Kennedy was unusually co-operative where matters of Museum problems and policy were concerned and accordingly won the everlasting esteem of those of the staff with whom he had dealings.

The objects in the bequest are shown this month in the Room of Recent Accessions. They include four pieces of *cloisonné* of the K'ang Hsi period. Of these, a pair of dago-

bas (reliquaries) add to the collection of cloisonné a new and interesting form of ceremonial vessel. A large bronze vase with cloisonné decoration, a type of work not often seen, is the only one of its kind in the Museum collection.

A square-mouthed bronze vase with ring handles is inlaid with copper and silver. It is in the Han Dynasty style and is conceivably of that period.

The porcelains are of a high order. A plate with the dragon, phoenix, and peony design belongs to the *famille verte* group and strikes a new note among our porcelains of this type because of the brilliant blue used. The pattern on a pair of bowls depicts in duplicate a favorite subject in Chinese art, a procession of Taoist Immortals. The drawing is fine and the design is carried out in underglaze copper-red accented by bits of black and green enamel. Two *clair de lune* bottles are especially prized because of their quality and because of the negligible number of examples of this ware now in the porcelain collection.

A pair of velvet chair covers, a single chair cover, and a fragment give us three variations of Chinese velvet weave, ranging in date from the sixteenth to the eighteenth century.

Chinese pewter, which hitherto has been almost entirely unrepresented in the Museum collection, is found here in a Ming tea caddy inlaid with brass and copper. A bowl and a vase have pewter linings covered over with lacquer (on a base of undetermined material) and inlaid with mother-of-pearl.

The remainder of the bequest includes inrō of decorated lacquer and objects of crystal, amber, and tortoise shell.

PAULINE SIMMONS.

JAPANESE SWORD FURNITURE

Fifty-six guards and five fittings are added to the Museum's collection of Japanese sword furniture through the Kennedy Bequest and are shown this month in the Room of Recent Accessions. Thirty-five of the pieces are signed, and over a score illustrate episodes from legends—a fact which in itself inspired good work, since the artist was required to point a moral or to tell a

story. A study of subjects represented on other guards might well take the place of a visit to botanical and zoological gardens and to the seashore. One shows a gourd, insects and insect-eaten leaves, a snail, and a butterfly; another bears the twelve animals of the Chinese zodiac; a third represents a beach picnic. One could scarcely obtain material which would give a better understanding of Japanese life and its close relation to nature. It was customary for the owner of a sword to change the guard from time to time, and usually he selected one with a subject in harmony with the season of the year. Frequently seen as decorations are plum and cherry blossoms, autumn herbs, migrating birds, and even snowflakes.

The infinite variety of composition which results from the Japanese dislike of symmetry is particularly evident in sword furniture. The subjects on a few of the Kennedy guards are the same as those on other tsubas in the Museum collection, but in each case the treatment is very different. The story of the hero Gentoku, who escaped from his enemies by making a thirty-foot leap over a torrent on his horse, is illustrated on guards in both the Havemeyer and the Kennedy Collection. On the reverse of the Kennedy guard are shown the hind legs of the disappearing charger—an amusing detail. The story of the Lucky Teakettle in the Shape of a Badger also appears on guards in both collections.¹

A number of schools are represented in the newly acquired sword furniture. There is a Yoshirō guard decorated with brass inlay showing plum sprays, ginkgo leaves, and a Chinese bellflower in relief; its edge and perforated crest are accentuated by a line of brass relief chased to represent a cord. There is also a Shingen guard of the *mukade* (centipede) type, the border of which is followed by a copper wire crossed by numerous pieces of iron and *sentoku* (yellow bronze), suggesting a centipede's body and legs. This guard, which is made of iron, was probably worn in battle, for the centipede is sacred to Bishamon, god of war. The Nara school is represented by a guard bearing the signature of Issandō Jōi.

¹ The sword guards in the Havemeyer Collection are shown in Gallery E 114.

a distinguished master, and his seal character, inlaid in gold. It is in the shape of a large jar, above the rim of which appear the heads of five *shōjō*, mythical creatures with an inordinate desire for intoxicants. Over the sides flow streams of saki, the effect of the liquid being realistically suggested by the pickled surface of the metal. The jar itself is of yellow bronze, the cover—in the form of an inverted saki cup—is of reddish bronze, probably to simulate lacquer. The work of an artist in lacquer is represented by an ornamental guard of wood in which



SWORD GUARD INSCRIBED: ISSANDŌ JŌI

one sees vivid contrasts. On the obverse are figures in relief in mother-of-pearl, coral, agate, and ivory on a background of gold raised lacquer. On the reverse are autumn flowers with a bird and a butterfly, in the same technique. There is a Chōshū guard which is distinguished by the fine quality of its iron as well as by the effectiveness of the nearly black tone of its surface. A guard dated 1868—with light-toned metal on one face and dark on the other, probably to suggest day and night—is decorated with a stream, a cherry tree, and birds nesting in a lantern suspended from a branch.

All the guards deserve study. They demonstrate not only the incomparable skill of the Japanese in metal chasing but also their ability to combine gold, silver, and copper and to melt them, blend them, and modify them in a hundred ways.

STEPHEN V. GRANCSAY.

THE NEW MEDIAEVAL GALLERIES

The following article by Mr. Breck was written before his departure for Europe and was not seen in proof by him before his death. It is probably the last article from his pen that will appear in the BULLETIN, to which for more than twenty years he was one of the most constant contributors.—EDITOR.

For lack of adequate exhibition space, the Museum's collections of mediaeval sculpture, tapestries, and furniture have hitherto been shown under circumstances that were far from ideal. It is a pleasure, therefore, to announce the completion of a new and more satisfactory installation of the collections in a large T-shaped gallery (A 16-17)¹ adjoining the hall of casts and in the apsidal space under the main staircase (D 15), which has been reconstructed to give the appearance of a small chapel. Both the chapel and the large hall have to be artificially lighted, but this disadvantage is offset by the extent of wall area, which permits, for example, the display in one room of no less than nine Gothic tapestries, some of them of huge dimensions.

Entering the hall from the long corridors devoted to American sculpture, the visitor should begin his inspection of the new arrangement with the chapel. Flanking the entrance are several fine examples of early mediaeval sculpture, such as the seated Prophet of the Chartres school and the Giovanni Pisano pulpit sculptures. In the chapel itself are shown sculptures of the Early Christian and Romanesque periods. In the apse is the twelfth-century marble and mosaic ciborium from San Stefano, near Fiano. Two large windows display specimens of mediaeval stained glass.

Opposite the chapel entrance is a statue of a seated king, a remarkable example of North Italian sculpture of the thirteenth century, and placed against piers are a monumental polychromed wood statue of Saint James the Less, an exceptionally important example of thirteenth-century Ger-

¹ Formerly occupied by Assyrian sculpture and part of the cast collection.



VIEWS OF THE NEW MEDIAEVAL GALLERY (A 16-17)

man sculpture, and a fourteenth-century Catalan wood statue of a bishop with its polychromy exceptionally well preserved. Turning to the left, the visitor faces one of the most important of the Museum's recent accessions, the King Arthur tapestry, woven in Paris toward the end of the fourteenth century and one of the few surviving tapestries of this early date. Over the door hangs another fourteenth-century tapestry; the panel represents the Crucifixion and is of German origin. Below the King Arthur tapestry is shown a masterpiece of French fourteenth-century sculpture, a relief representing the Kiss of Judas, presumably from a jube. Of the same period are three beautiful marble statues of the Virgin and Child, and a polychromed wood crucifix.

Continuing to the right, the visitor comes upon a jewel-like stained-glass window of about 1300, depicting the Tree of Jesse. On either side of the window are tapestries with scenes from the story of Moses. Important among the sculptures in this corner of the hall are an Annunciation, Bohemian, early fifteenth century, and a seated figure of Saint John the Evangelist, Burgundian, fifteenth century.

The long west wall, with two doorways opening into the east hall, is rich with color, for here are shown three large tapestries, the Coronation of the Virgin, the Siege of Jerusalem, and Scenes of the Chase. The sculptures and furniture exhibited in connection with these tapestries are mainly of the fifteenth century. Outstanding is the great stone group of the Virgin and Child, the superb example of late Burgundian sculpture acquired by the Museum last spring.

At the north end of the hall hangs the delightful garden tapestry lent by Mrs. Van Santvoord Merle-Smith; to the right is the Crucifixion tapestry from the Dreicer Collection; and on the next wall the Redemption tapestry. These three specimens of late Gothic tapestry weaving represent the very perfection of the art. The development of sculpture in the same period is represented by several fine examples.

The new installation briefly described above has necessitated various changes in several other galleries of the Department of

Decorative Arts. In the adjacent room (C 18) will now be found the collections of ivory carvings and sculptures in bronze; and in C 19, the small sculptures in stone and wood.² Furniture and sculptures of the northern Renaissance, chiefly French, have been assembled in Gallery C 20, together with tapestries of the period. The two galleries of Italian Renaissance furniture and sculptures (C 21 and 22) have also been rearranged. Enamels² of the mediaeval and Renaissance periods are shown in Gallery L 2. A large thirteenth-century stained-glass window, formerly exhibited in the Department of Arms and Armor, is being installed in Gallery L 3.

JOSEPH BRECK.

THREE EGYPTIAN GOLD CIRCLETS

Entirely by chance we had just finished an experiment with the golden circlets of three ancient Egyptian ladies when the exhibition of Plant Forms in Ornament was being installed, and there we have shown them during the past summer. Now they take their place in the Egyptian Jewelry Room. Perhaps they are not, strictly speaking, recent accessions to the Museum, but they are so strikingly novel, shown on wigs the way they were once worn, that they may justifiably be regarded as new exhibits.

Hats—and even the usual Oriental substitute for hats, cloth turbans—were unknown to the ancient Egyptians. Instead, both men and women often wore wigs, or, what came to much the same thing, they filled out and padded their own hair with switches of false hair until their heads appeared nearly double natural size. Sometimes this hair was done up in innumerable little plaits; sometimes the locks were slightly curled; and at others they were set in tight, crinkly waves. Whether plaited or not, the locks were usually bound together at the bottom in a row of clumps which in long, women's wigs hung like tassels over the shoulders. In the three wigs which we have made we have experimented with

² With the exception of the exhibits in the Morgan and Altman Collections.

these different styles of hairdressing, to see actually what we are familiar with only in the conventions of Egyptian sculpture and painting.

The earliest of our three circlets is that of the Lady Senebtisi,¹ who lived at the court of King Amen-em-hët I between 2000 and 1970 B.C. and whose tomb was discovered by the Museum's Expedition at Lisht in 1907. At that time, when we opened her

settes each the only one which is plausible.

The second circlet is that of the Princess Sit Hat-Hor Yūnet,² daughter of King Se'n-Wosret II, who was born about 1900 B.C. and died shortly after 1850 B.C. (fig. 2). Her tomb with its remarkable treasure was found by Sir Flinders Petrie and Guy Brunton at el Lāhūn in 1914, and most of her jewelry, her toilet set, and her jewel caskets are among the prized possessions of the



FIG. 1. THE HAIR ORNAMENTS OF SENEBTISI

coffin the charmingly delicate gold-wire circlet still rested on her head, and we could see how the gold rosettes with which her wig had been adorned had been tied to her locks. The hair had perished, and for many years the circlet and the rosettes have been seen by visitors to the Museum spread out in one of the exhibition cases. Now, however, we can get a far better idea of how Senebtisi's delightful coiffure really looked when she was alive (fig. 1). The light fillet of plaited gold wire bound the wavy locks around her brow, and the number of gold rosettes—ninety-eight—makes their arrangement in fourteen rows of seven ro-

Metropolitan Museum. At the time of the discovery the Cairo Museum retained her crown and one half of the gold tubes which had adorned her wig. We have had made a faithful reproduction of the crown and of the tubes in Cairo, and with these reproductions and the original tubes in the Museum we have made endless experiments to discover how they were worn.

It was obvious that the tubes had been strung on the plaits of a wig, and it seemed certain that they must have been so strung in continuous strands. Had they been scattered at intervals along the plaits, they would have slipped down out of place while

¹ Mace and Winlock, *The Tomb of Senebtisi at Lisht*, pp. 18, 58, pl. XXI.

² Brunton, *Lahun, I: The Treasure*, pp. 24, 26, pls. V, XI, XIII.

the wig was being worn. One difficulty was that the majority of the tubes were nearly twice as large as the others, and for a long time a reasonable combination of the two sizes eluded us. Finally, however, we discovered that if the large tubes were divided

of the circlet would seem to be a far cry from the lotus, and yet such was the origin of their design. With a little imagination we can see that each rosette is made up of four lotus flowers bound together in the center with four lily pads between them, and a

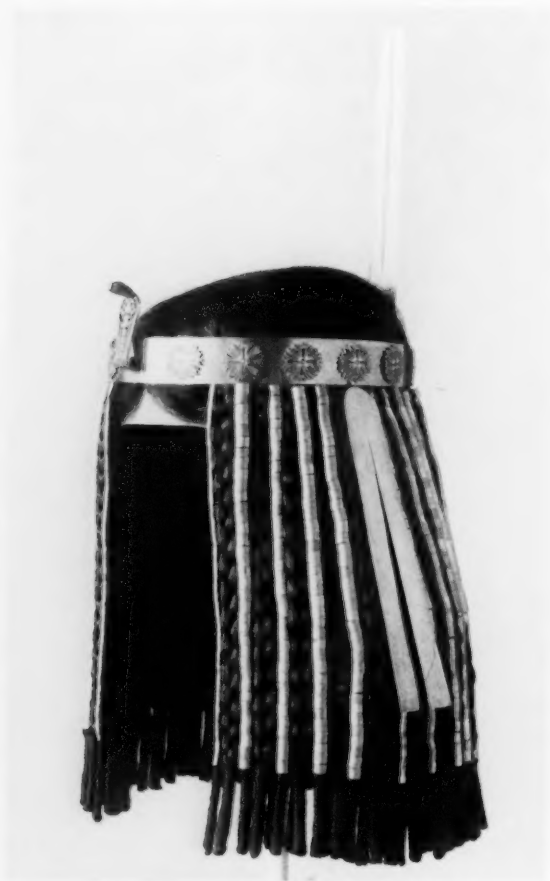


FIG. 2. THE CROWN AND HAIR ORNAMENTS OF
SIT HAT-HOR YŪNET

into twenty-four strands and the small ones into seven, all these strands would be of the same length and could be arranged around the wig with a thin strand between every four thick ones. We know that Sit Hat-Hor Yūnet was an extremely small woman, and this division of the tubes would make strands which would reach just over her shoulders.

The inlaid rosettes around the gold band

little delving among early Egyptian tomb pictures shows how such a motive became appropriate to a fillet worn around the hair. When one has a shock of thick hair there is nothing more natural than to tie a cord around the brow in windy weather to keep the straying locks out of the eyes. Peasants sowing grain in the hot fields knotted their hair back with cool green grasses, which shaded the face and made pleasant rustic

fillets. When boatmen held canoe tournaments at the fantasies in honor of the great nobles, they tied their hair back with tapes and stuck dripping wet water lilies through them, all around their heads. The nobles themselves, when they went fishing, copied the boatmen, except that a gold band took the place of the linen tape and the flowers were of gold inlaid with semiprecious stones. For generations the gentry, both men and

the head. In the three ends at the back of these bands are little rings for cords. The tasseled cords themselves exist no longer, and we have supplied new ones, like those shown in contemporary paintings. On the forehead there was at one time a row of little dangles, the attachments for which still exist, and we have strung in place of them rows of ancient beads ending in little ancient gold hieroglyphs for the word *nefer*,



FIG. 3. THE CIRCLET OF A ROYAL CONCUBINE

women, wore such jeweled circlets—always calling them, however, “the boatman’s fillet”—and Sit Hat-Hor Yūnet’s circlet is essentially that, with the knotted tape ends behind and others at the sides represented by long gold streamers. Being a princess, however, she had on her brow the uraeus serpent of royalty and at the back of her head the plumes of the goddess Hat-Hor, patroness of love and beauty.

The third of the Museum’s ancient circlets dates from the middle of the Eighteenth Dynasty, between 1500 and 1450 B.C. (fig. 3). The circlet is essentially the same as Sit Hat-Hor Yūnet’s, a band of gold to confine the hair around the brow, but with the addition of another band over the top of

“beautiful.” There are rosettes once more on the circlet, but so conventionalized that without such a circlet as that of Sit Hat-Hor Yūnet to point their meaning we could never guess that they started as clusters of lotus flowers.

The most charming feature of this third circlet is the pair of gold gazelle heads above the wearer’s brow, and by chance these gazelle heads tell us the rank of the lady who once wore it. In an ancient satirical papyrus now in the British Museum there is a caricature of a king playing draughts with a lady of his *harīm*.³ The interpretation is obvious, for the composition

³ Lepsius, *Auswahl der wichtigsten Urkunden des ägyptischen Altertums*, pl. XXIII, D.

closely follows the conventional pictures except that in the caricature the king is a hungry lion with capacious jaws and the lady of his court a very plump little gazelle. Two Eighteenth Dynasty worthies¹ whose tombs have been discovered at Thebes were proud of the fact that their daughters were concubines in the king's palace, and the

¹ Men-nena (tomb no. 69) and Pa-iry (no. 139).

daughters appear in the family groups wearing golden circlets with gazelle heads on the foreheads. Clearly, these little ladies were supposed to be as graceful as gazelles, and since they could not wear the uraeus or the vulture which were the insignia of royalty, gazelle heads were thought appropriate their crowns.

H. E. WINLOCK.

NOTES

A MUSEUM FOUNDER HONORED. The tribute paid to George F. Comfort at the sixtieth anniversary of the Syracuse University College of Fine Arts, of which he was the first dean, and the hundredth anniversary of his birth, which occurs on September 20, recall the debt that this Museum owes to him and to all its Founders. These far-seeing men framed its charter, drew up its constitution, determined its scope, formulated its policies, obtained its first funds by dint of persistent effort, purchased its first collections, supervised the original building in Central Park, even installed the objects with their own hands—in short, lived for the furtherance of an appreciation of art in New York.

In this group George F. Comfort was prominent first at the meeting at the Union League Club on November 23, 1869, at which he, called from his teaching at Princeton University, gave an address that revealed an intimate knowledge of European museums and a vision for museums in America almost unique at that time. In this comprehensive address he dwelt on the character of exhibits, policies of arrangement, and methods of museum administration. He outlined, or at least foreshadowed, nearly every plan of work adopted by museums in America during the last sixty years—loan exhibitions, departments of decorative arts, fitting up lecture rooms and giving lectures for the general public, working with school children, and other means of cultural enrichment.

Naturally a man so well equipped became a member of the Provisional Committee of

forty appointed at this meeting. In 1870 he was elected a Trustee of the Museum and in 1871 its Provisional Secretary. At the end of that year, when he moved to Syracuse and began his activity for the cause of art there, he severed his connection with the Museum. In 1897, however, the Museum made him an Honorary Fellow for Life in recognition of the importance of his service.

A CINEMA FILM ABOUT TAPESTRIES. On Thursday, September 28, at 2:30 p.m., in the Lecture Hall, the Museum's latest cinema film will have its première. The new motion picture is entitled *Tapestries and How They Are Made*. It shows early examples of the use of the tapestry technique in textiles made by the Copts of Egypt in the sixth century and by the Incas of Peru in the sixteenth century, as well as famous European tapestries, all from the Museum's collection. The actual making of tapestries is depicted in both the simplest and the most elaborate form, the modern process being demonstrated as it is carried out by the Edgewater Tapestry Looms of Edgewater, New Jersey. For those interested in the subject it may be noted that the Museum has in its lending collection a series of thirty-one lantern slides illustrating the *Children's Bulletin*, *A Festival of Roses*; the *Story of a Tapestry*.

REARRANGEMENT OF THE EGYPTIAN ROOMS. During the preparation of the new *Guide to the Collections*¹ it was decided that the visitor's way through the Egyptian col-

¹ To be issued late in 1933.

lection would be made easier and more logical if he saw the room containing the statues of Hat-shepsut in connection with the rooms containing other antiquities of the period of the Empire. The gallery in which the statues are shown (E 4) has heretofore been known as the Fifth Egyptian Room; it has now been made the Twelfth, with resulting changes in the numbering of other galleries.

The Fifth Room (in the new numbering), containing the models from the tomb of Meket-Rē', has been done over, and all objects not from that tomb have been placed elsewhere. To illustrate the models there are now shown with them a number of facsimiles of wall paintings from the tomb of Rekh-mi-Rē', depicting artisans at their work.

During September the sarcophagi are being removed from the Fifth Avenue Entrance Hall to the Eleventh Room, and six of the statues of the goddess Sakhmet formerly in that room are being placed in the portico at the north end of the Fifth Avenue Hall. The remaining two statues are to be lent to the Brooklyn Museum. During the course of the coming winter it is proposed to install a large granite sphinx from the temple of Deir el Bahri in the north end of the Fifth Avenue Hall as a pendant to the winged bull and lion from Nimrud at the opposite end.

THE EXCAVATIONS OF THE SECOND CTESIPHON EXPEDITION.¹ Readers of the BULLETIN will remember the account by Joseph M. Upton, in the issue for August, 1932, of the history of the city of Ctesiphon in Mesopotamia and of the discoveries made there in 1931-1932 by an expedition sent out by The Metropolitan Museum of Art and the Islamic Art Department of the German State Museums. A further statement of the results of this expedition may be found in the report recently published by the German State Museums, which is on sale at the Museum. It contains a descrip-

¹ Staatliche Museen in Berlin, Metropolitan Museum of Art, New York. *Die Ausgrabungen der zweiten Ktesiphon-Expedition* (Winter 1931-32): *Vorläufiger Bericht*. Berlin, 1933. 4to, iv, 36 pp., 54 ill. and map. Paper. Price 25 cents.

tion of the architecture of the site by Professor Dr. F. Wachtsmuth, who had charge of the architectural work, and an article by Professor Ernst Kühnel, the expedition's director, on the architectural ornament and smaller objects which were among the most important finds. Many of these pieces are now on view in the Metropolitan Museum. A summary in English by Dr. Maurice S. Dimand concludes the report.

GIFTS FOR THE CLASSICAL DEPARTMENT. Two cameos and a glass bottle in the shape of a cow, all of Roman date, have been added to the collection as gifts.

Milton Weil presented the cameos, which are fine examples of glyptic art.¹ One, of sardonyx,² shows Herakles subduing Kerberos. He has gripped the heads of the monster between his knees and is making it fast, despite the struggling hind legs, with a rope held taut in his right hand and hitched twice round his wrist. Portions of the thin background are broken away, but the figures remain, except for the legs of Herakles below the knee and the heads of Kerberos. There is a cameo of the same type in Berlin signed by the maker Dioskourides, who is probably to be identified with the gem cutter of that name who was employed by Augustus. A number of replicas exist of both Roman and postclassical date.³ One of the former was purchased by Benvenuto Cellini on his first sojourn in Rome in 1524 to 1527 and was greatly admired by Michelangelo. The other newly acquired gem⁴ is of the first to second century A.D. and is of the same material as the first. It shows Zeus riding an eagle which holds a thunderbolt in its claws.

A glass bottle in the form of a cow,⁵ presented by George D. Pratt, is a comical and attractive piece which will appeal to mod-

¹ Shown in the Jewelry Room, Gallery K 4.

² Acc. no. 32.142.1; greatest width as preserved 1 in. (2.6 cm.).

³ Cf. Furtwängler, *Jahrb. d. deutschen arch. Inst.*, vol. III (1888), p. 108. For a sixteenth-century copy see Babelon, *Catalogues des camées de la Bibliothèque nationale*, no. 499.

⁴ Acc. no. 32.142.2; greatest width as preserved 1⁵/₁₆ in. (3.4 cm.). Here again the thin background is broken away.

⁵ Acc. no. 32.140; h. 4³/₁₆ in. (10.5 cm.). Shown in the Glass Room, K 6.

ern taste. It is of clear glass tinged with purple, blown without the use of a mold—the legs, the tail, and the ears made separately and applied. The cow's mouth is open, with the lips thrust out into a shape suitable for pouring the perfume or other liquid for which it served as a container. The preservation is nearly perfect, and there is little iridescence.

C. A.

A SNUFFBOX BY JACOB TEN EYCK. Judge Clearwater has added to his collection of silver on loan at the Museum an interesting snuffbox made by Jacob Ten Eyck, a prominent New York silversmith, who began work in Albany about 1725. The box, which is unusually heavy for its size, measures $3\frac{1}{4}$ inches by 2 inches. Embossed in high relief on the lid is a representation of Hercules strangling the Nemean lion. On the base is inscribed:

DeWitt Clinton
to
E. Jenkins
Mrs. Jenkins
to
Darius Peck
1848

According to tradition the box was presented to George Clinton (1739–1812) by the people of Kingston upon his inauguration there in 1777 as first governor of New York. He continued to hold this office until 1795 and was again elected to it in 1801. From 1805 until his death in 1812 he served

as vice-president of the United States.

George Clinton in turn presented the box to his nephew De Witt in appreciation of his distinguished public services. Among the important offices which the younger Clinton held during his uncle's lifetime were those of United States senator, mayor of New York City, and lieutenant-governor of New York State. Later, 1817–1823 and 1825–1828, he served as governor.

De Witt Clinton long and fondly cherished the box as a memento of his famous uncle, finally bestowing it upon his ardent and opulent supporter Ezra Jenkins, by whom it was also greatly treasured. On the death of Mr. Jenkins the box was presented by his widow to Darius Peck, one of the prominent political leaders of the party, who through good report and evil report adhered to the fortunes of the Clintons, liberally supplying them with such financial aid as they required. On the death of Mr. Peck it became the property of a member of a distinguished Kingston family for whom Judge Clearwater, while active at the bar, conducted an important litigation in a matter imperiling their fortunes. Pleased with the conduct of the case, the head of the family, who was childless, presented the box to him, with the request that when he was through with it he would see that it was preserved in a manner worthy of its history and ownership. It is in accordance with this request that the Judge added the box to the collection of silver lent by him to the Museum.

LIST OF ACCESSIONS AND LOANS

JUNE 6 TO AUGUST 5, 1933

ANTIQUITIES—EGYPTIAN

Purchase (1).

ARMS AND ARMOR

Purchase (1).

BOOKS—THE LIBRARY

Gifts of American Association for Adult Education (2), *Archaeological Survey of India* (1), *The Art Institute of Chicago* (1), *Bibliothèque d'art et d'archéologie de l'Université de Paris* (1), *Spencer*

Bickerton (31, 30 pamphlets), *Dr. Rosamond Harding* (2), *Dr. Jacob Hirsch* (1), *Miss Florence N. Levy* (20, 14 pamphlets), *National Art-Collections Fund, London* (1), *Public Library, Museums and Fine Art Galleries, Brighton, England* (21, 11 pamphlets), *Mrs. Edward Robinson* (1).

COSTUMES

Gifts of Mrs. Valentine Blaque, in memory of her husband (17), *Mrs. R. Horace Gallatin* (1).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

DRAWINGS

Gift of Spencer Bickerton (1).

GLASS (OBJECTS IN)

Purchase (1).

LACES

Gift of Miss Faith Fabnestock and Mrs. Ruth Fabnestock Schermerhorn, in memory of their mother, Mabel Metcalf Fabnestock (182).

LANTERN SLIDES, ETC.—EXTENSION DIVISION

Gift of Albert M. Lythgoe (595).

LEATHERWORK

Gifts of Miss Emily Buch (1), H. K. Kevorkian (3).

PAINTINGS

Gift of George D. Pratt (1); Purchases (7).

PHOTOGRAPHS—THE LIBRARY

Gifts of The Hispanic Society of America (14), Museo d'arte e di archeologia, Milan (4), The National Gallery of Art, Washington, D. C. (1).

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Spencer Bickerton (23 autograph letters), Mrs. William E. Schenck Griswold (1), Mrs. Bella C. Landauer (116).

SCULPTURE

Gift of Ernst Rosenfeld (1); Purchases (2).

TEXTILES

Gifts of Mrs. Valentine Blacque, in memory of her husband (49), George D. Pratt (3).

WOODWORK AND FURNITURE

Purchase (1).

ANTIQUITIES—EGYPTIAN

Loan of Albert Rotbbart (2).

CERAMICS

Loan of Miss Josephine Atterbury (7).

COSTUMES

Loan of Miss Florence Waterbury (1).

METALWORK

Loan of Hon. A. T. Clearwater (1).

PAINTINGS

Loan of Howard Townsend (2).

SCULPTURE

Loans of Albert Rotbbart (2), Miss Florence Waterbury (2).

TEXTILES

Loan of Mr. and Mrs. Theodore E. Stebbins (1).

WOODWORK AND FURNITURE

Loan of Anonymous (1).

EXHIBITIONS AND LECTURES

SEPTEMBER 5 TO OCTOBER 8, 1933

LECTURES FOR MUSEUM MEMBERS

OCTOBER

6 Gallery Talk for Members at The Cloisters. Mabel Harrison Duncan 3:00

FREE PUBLIC LECTURES

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, September 5, 19, October 3, at 2:30 p.m.

Museum Cinema Films Showings, Thursdays at 2:30 p.m.

Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, September 23, 30, October 7, at 1:45 p.m., Sundays, September 24, October 1, 8, at 1:45 and 2:45 p.m.

Gallery Talks: Saturday, October 7, at 2:30 p.m., Standards of Taste in American Homes of Yesterday, by Ethelwyn Bradish; Sunday, October 8, at 2:30 p.m., Egypt before the Pyramid Builders, by Marion E. Miller.

Radio Talks: by William Sloane Coffin, Thursday, September 28, at 2:45 p.m. over WEAF; by Huger Elliott, Saturdays, September 23, 30, October 7, at 12:30 p.m. over WOR, Tuesday, September 26, at 5:15 p.m. over WNYC.

EXHIBITIONS

Plant Forms in Ornament Objects of applied design and the plants represented in them	Gallery D 6	Through September 10
Plant Forms in Ornament Herbals and printed and painted ornament	Galleries K 37-40	Through September 30
Lace Shawls of the Nineteenth Century	Gallery H 19	Through October 30

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters. 698 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

WILLIAM SLOANE COFFIN	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
GEORGE D. PRATT	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	EX OFFICIO
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PRESIDENT, NATIONAL ACADEMY OF DESIGN	
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HENRY S. PRITCHETT

THE STAFF

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Assistant Director	WILLIAM M. IVINS, JR.
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Associate Curator	CHRISTINE ALEXANDER
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Associate Curator	HARRY B. WEHLE
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Associate Curator	LUDLOW S. BULL
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Associate Curators	JAMES J. RORIMER
	JOSEPH DOWNS
Curator of Arms and Armor	STEPHEN V. GRANCISAY
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10
PRIVILEGES—All Members are entitled to the following privileges:	

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.
LIBRARY: Gallery hours, except legal holidays and during the summer Saturdays from 5 p.m. to 6 p.m. and Sundays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.